



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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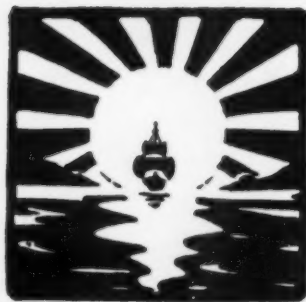
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THREE American ARTISTS



an Editorial



ARTISTS have proven leaders in past American life and the days to come are days needing leaders in every avenue of American endeavor who have vision toward more Beauty in Environment.

• Today there are men and women in every profession and trade who are quietly practicing some form of the fine arts, be it carving or flower arrangement, architecture or portrait painting. They are not necessarily exhibitionists, but are doing it for the sheer joy of creative experience that comes when the mind attuned with the hand produces useful things of beauty, art messages that are fine. They have found that to develop only appreciation is not enough, that to sit on the side lines while others do the actual producing of the arts is not actual participation. Like the schools of Detroit, they have found "appreciation by manipulation" to be the best policy, and from such groups are coming many of America's most intelligent artists. This is bringing art into America's everyday life and in turn adding definitely an important factor long missing in the building of good citizenship and character—the knowledge of Art Applied to Life's Needs.

• During the early structural years of any country's history the arts and crafts are ignored. It is not so long ago in our own history that a poet, actor or artist in a family was considered a calamity. Apologies and alibis were forthcoming for any such interests. As culture developed with the country's growth great minds plus art vision stimulated fine handicrafts and great inventions. Paul Revere, Robert Fulton, and Samuel F. B. Morse were artists and great leaders with artistic vision and imagination. They were mentally equipped, thereby, for daring and confident experimenting and leadership.

• Today it is an established fact that no life's education is complete without a just proportion of art, and that no artist is fully equipped unless his creative hands can add art, not only to marble, paper or artists' canvas, but to any materials or surface toward bettering his home needs or solving civic problems. J. Hopkinson Smith, great American bridge builder and noted artist, built finer bridges because of his art knowledge, and if there are to be as many beautiful bridges in this country as in other lands we need more artist-builders.

• Every avenue in American industry needs more Art Builders. While much has been done in recent years, there is a great field awaiting the young students of today who think of art as a great practical beauty builder capable of lifting all our environment and living above the commonplace. Parents no longer need to exclaim, "I do not want my son to be an artist," or to think that poverty and art go together. The artist today who fundamentally secures the proper art training is in demand and can top the ladder of success in many avenues of American Art and Industry.

• Art has stimulated great leaders, inventors and scientists of the past. The art of today is developing great leaders for tomorrow. Art is a noble profession and has been so down the ages, being the greatest lifting influence toward civilization. Even medieval days left an unsurpassed art structure because of their enthronement of art in life. Their decree, "There is revelry in Arthur's Hall, and none may enter but the Son of a Privileged Country, or a Craftsman bringing his Craft," is again heard in the high places of our land.

Pedro J. Lemo



Above—a tempera painting by a first
grade pupil of Regina Teigen, Sioux
Falls, South Dakota

Below—a tempera painting by a
second grade student of Edna Hess,
Webster School, Quincy, Illinois



A beautifully spaced page from The Book of the Hours, XVth century illustrating fine arrangement of balanced spacing. Decoration and lettering are united by size of parts

ART and the BOOK PAGE

PEDRO J. LEMOS
Director, Museum of Fine Arts
Stanford University, California



THE Art student is mostly concerned with "what to put down" when confronted with a piece of paper, canvas, or other art surface. He forgets about every other working requirement but that of "subject," and often the final result is that his subject has been placed in a disadvantageous position and, thereby, suffers.

• One of the most important approaches to art work is that of "composition" of space arrangements. Space is a very important matter in any art project. It is just as important that one knows what space to leave untouched as what space to fill in. Many an otherwise good example of art work is ruined by an unhappy position of the subject in the total space area. Successful stage artists, architects, industrial designers or advertising "engineers" recognize the major importance of space rests for whatever subjects they are designing. They know that space areas between windows on a civic building or cottage,



Medieval book artists carefully hand lettered and illustrated volumes page by page, every page now a treasured work of art with beautifully planned margins.

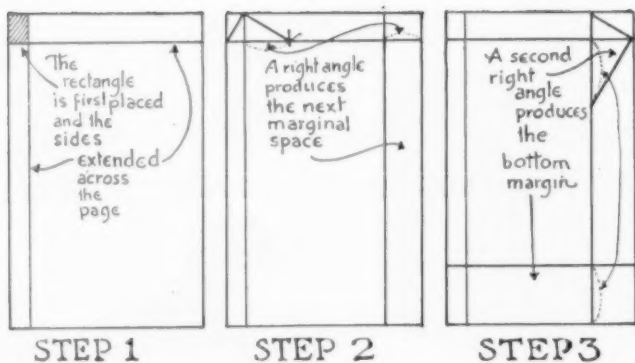


A fifteenth century rubricated page from France

spaces between advertising design subjects and reading matter, spaces between decorations on a radio cabinet, are as important to their location as the subject adjacent to the spaces. Really, a course could well be formed in art study termed "Space Art," "How Not to Draw," or "The Art of Blank Spaces."

• We generally go by "feeling" in mounting a drawing or a photograph on a background and we are constantly asking each other, "Do you think that looks well with that much border around it?" or "Do you think that fills the space too much?" Many an artist supposedly equipped in every branch of his art is lost when it comes to mounting his work or framing his pictures, and art galleries have many examples of pictures in unrelated frames, or pictures suffering either from too much mount or too little border.

• The medieval artists early found the need of fine space relation to everything they did. As many of these artists were the cloistered monks who with keen intelligent minds developed a number of short cuts



in art avenues, we find many of their inventions were used by their students and also by the masters of art in the Old World. Thus many a helpful art formula and idea came through the Dark Ages for the artist of modern times.

• Artists have found that the actual center of a space is not the "optical center" and to secure an "optical center" the subject must be placed slightly above the actual center. If your name were printed actually in the center of your card, I am sure you would remonstrate with your printer, claiming that it appeared below the center. So, after all, the art student should know the value of "space art" to be able to commence and to finish his subject in a proper manner, as no amount of fine color or technique can

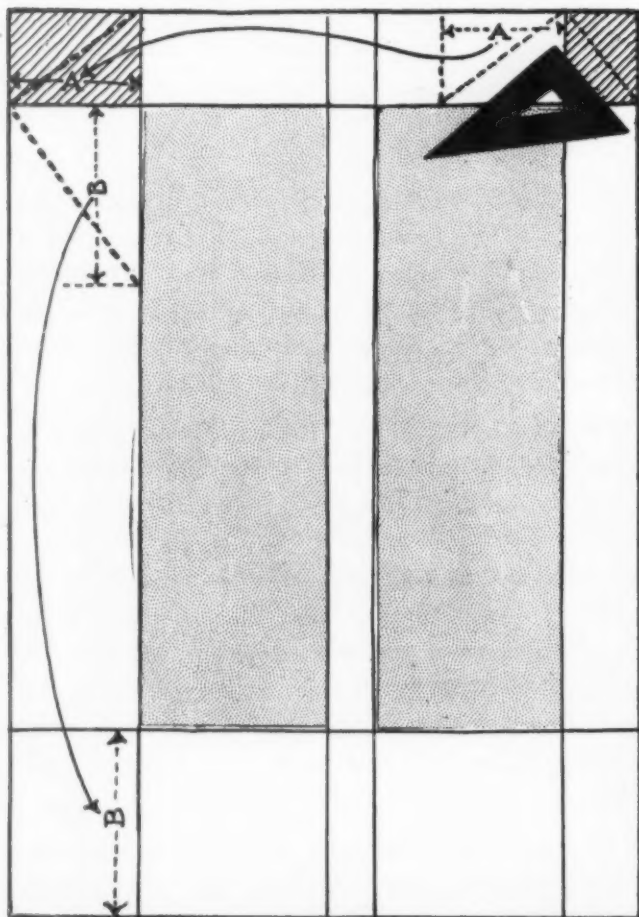
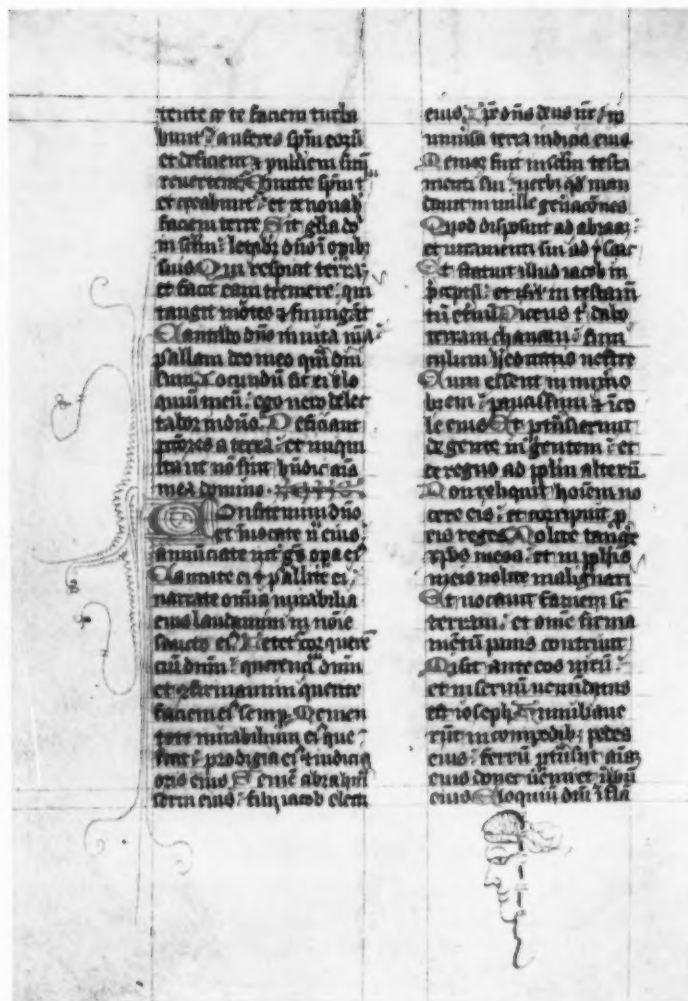


Diagram C



A rubricated book page on parchment from the fifteenth century and a diagram opposite showing how the margins were determined.

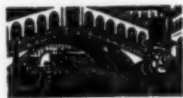
overcome the fault of bad spacing. Thereby lies the road to successful art composition.

• The old medieval artists who produced hand lettered and rubricated or illuminated parchment books carefully laid out their page margins with much thought. To see any of the priceless volumes with every page beautifully lettered with harmonious decorated panels and gold leafed initials is a thrill that equals that of hearing a beautiful song or the ecstasy of seeing a beautiful flower garden. Each page, perhaps, was a paradise dream, a series of golden days bringing an oasis in a life of monotonous hours for the medieval monastery artist. Little did they dream, or did they perhaps hope that their pages of color, line, poetry and music would bring joy to future lovers of beautiful books.

• One wonders at the variations of marginal arrangements and the many balanced plans used in these old parchment books. Every museum collection visited reveals another page arrangement. A plan very much worth while for the modern book designer and, in fact, one used by the presses in Europe as well

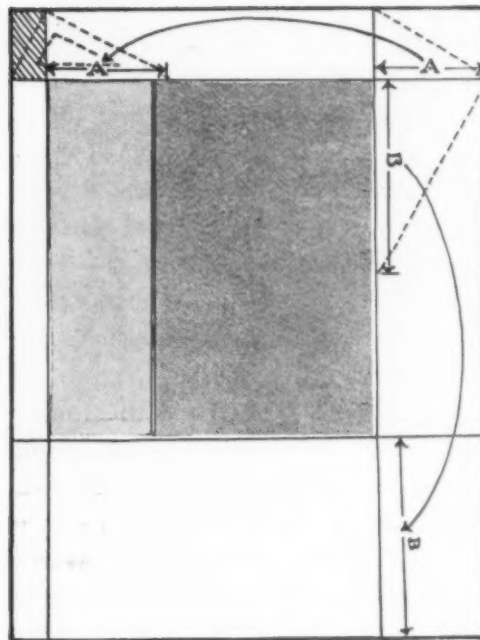


**OPPOSITE IS A—
PAGE FROM ENG-
LAND, and BELOW
TWO PAGES FROM
GERMANY and FRANCE**



© A Modern World Ltd 2000

C'est en éprouant le bonheur d'une nature particulièrement imprévisible que nous sommes allés à Venise, entre autres-là.



This diagram shows how the fine spaces were determined on the accompanying parchment page, by medieval book makers of the fifteenth century

Diagram C

as in America, is the one demonstrated with illustrations on these pages. The pages show the decreasing marginal arrangement. The inner margin of the page (which doubles in appearance when two pages come together) is determined in a simple way. First, a rectangle of pleasing proportion is sketched on the upper corner of the page, as shown in diagrams C. Lines are projected vertically and horizontally from this rectangle across the page. Second, a right angle placed on two corners, as shown, intersects the horizontal line. The space secured between the lower inside corner of the rectangle and the intersection on the horizontal line supplies the border for the outer margin of the book page. Third, repeating this method on the upper outer corner the measurement will be secured for the lower margin. The diagrams may appear complicated but the system is very simple and produces beautiful space divisions with no guess-work. The finer the proportion in the first corner rectangle space the finer marginal spaces will result. The Greeks used a space, the Golden Oblong, of five by eight and one-eighth inches as a measure, and, of course, any smaller rectangle of this same rectangular proportion is easily made. A rectangle two full squares, or a square and a half are too evident in their measure and are not good proportions. A square plus an unequal divisional space makes for a better proportion whenever a rectangular space is to be chosen in the thousand and one uses of such shape in all art avenues.

- The supposedly little geometric shapes so trivial and unimportant looking in the world of art often prove to be the cornerstone on which art glories must rest for eternal art structures.

A COLORFUL YEARBOOK

MARY JANE WHITE
Supervisor of Art
Plymouth, Indiana

ILLUSTRATIONS for the school yearbook always require a lot of planning and forethought. Making the book appear up to date and as attractive as modern magazines is a problem that puts the student designer "on his toes."

- One of the most effective books ever published by the Lincoln High School at Plymouth, Indiana, was one where pen and ink designs were colored, individually, with crayons. The original idea was to have a tinted (water color) plate for the sixteen division pages. However, the engraving company could not furnish a tinted paper of a suitable light value, and a rough white paper was selected. When crayons were first suggested as a medium for the color, the idea met with much disapproval. Crayons were too juvenile! After a demonstration of their brilliancy and effectiveness the student staff hesitatingly agreed to let the art department try crayons.

- The art editor, a senior girl who had been in the art classes for three years and did very beautiful work, selected the general motif-theme and developed the designs. On all sixteen plates, the design, fitting to that section of the book, was circular in shape. The motif was very simple and modern in composition, and was originally drawn with a wide lettering pen. The lettering on each respective page was circular and harmonized very nicely with the pic-

torial design. When the sixteen plates: School View, Title Page, Introduction, Foreword Page, Dedication, Contents, Copyright, Ex-libris, Graduates, Undergraduates, Clubs, Athletics, Features, Administration, Advertisers, and Finis, were complete the drawings were sent in to the engravers. In a few weeks the plates were returned to the school, unbound, ready to color. Four hundred books were contracted for, meaning that sixty-four hundred drawings were to be colored individually! It was no job for one person. Seventy students were selected from art classes to assist the art editor. These students were given a demonstration lesson. The color scheme consistently throughout the book, even to the cover, was blue-green, yellow-green, and red-orange, superimposed on a gray background.

- A certain make of wax crayons were selected for their brilliancy of color and because they rubbed off on the page above less than any other make of crayons that was tested.

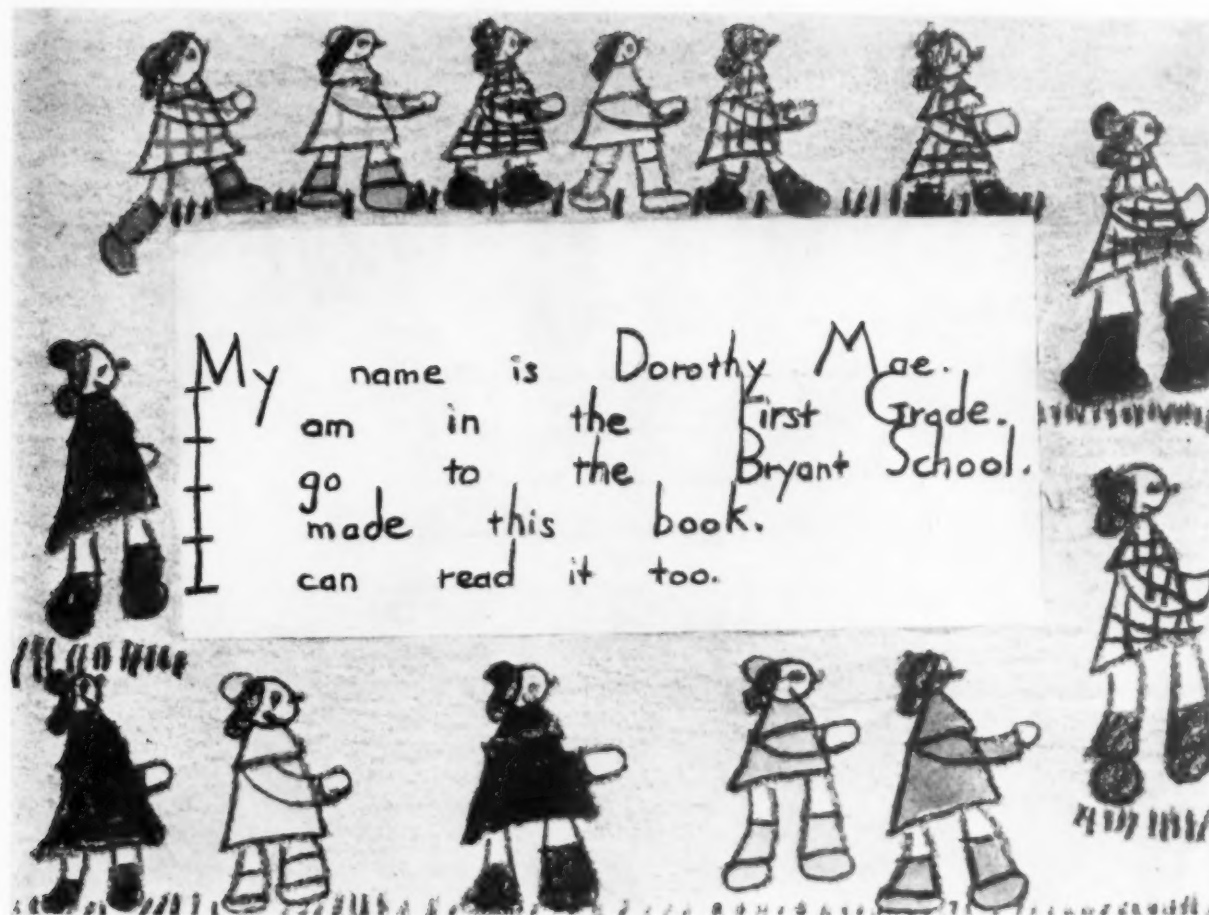
- Several evenings after school per week for a duration of six weeks were spent in an orderly systematic way. After publication these same student assistants were happy to be able to say they had participated in the large co-operative project.

- The hand colored sheets were sent back to the engravers for binding. At the end of the year a beautiful book came back to subscribers, who have since become very proud possessors.

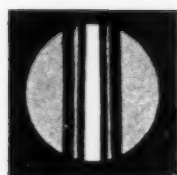


OUR STORYLAND UNIT

LOUISE MELVOLD
First Grade Teacher, Bryant School
JULIA McARTHUR
Supervisor of Art
Superior, Wisconsin



Introductory page to a book printed and illustrated by a pupil in Superior, Wisconsin



OUR STORYLAND is the outcome of an interesting collection of books that we received from the public library. These books fascinated the children because of their gayly colored illustrations. Some of the books could be read by them, and others that were too difficult were brought to me to read to them during their story hour.

- One morning during our bulletin board period one of the children told a story in his own words about Little Black Sambo and wondered if I'd put that on our bulletin board, and so I did. This was the starting point of our Storyland activity. Their favorite stories were Little Black Sambo; The Three Bears; Karl's Wooden Horse; The Pet Parade; Children of Holland; and Snipp, Snapp, and Snurr on the Magic Horse.

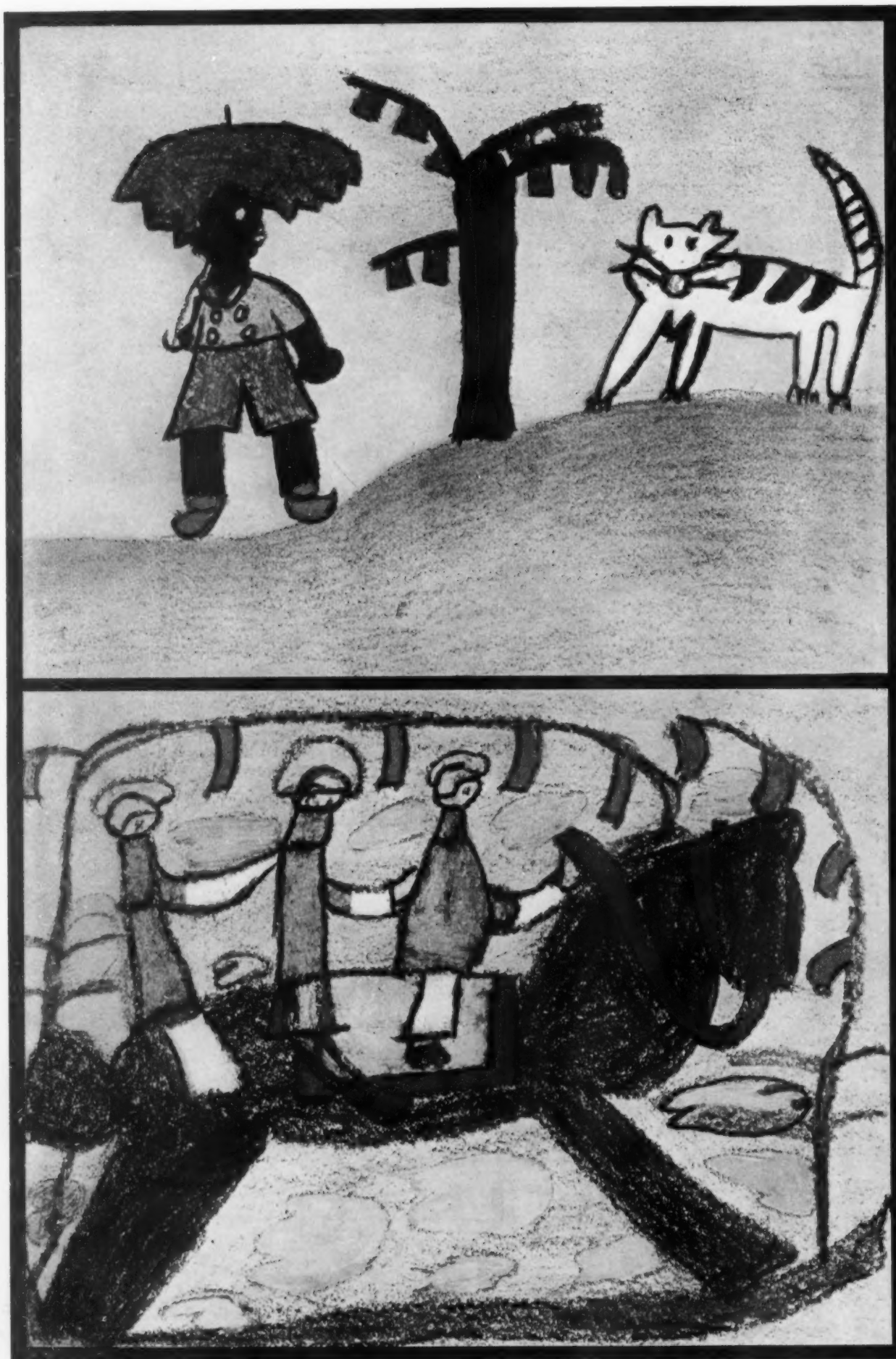
- When our list of "stories we like best" had been completed the suggestion came that these stories

would be good ones to have written on the bulletin board to read every day. The idea was readily accepted by the other members of the class and soon they had completed six stories in their own words.

- Much to my surprise I found many of the children copying these stories from the bulletin board, and also making lovely large freehand drawings to illustrate their stories. This resulted in very large drawings on cardboard that would stand up with the aid of wooden blocks. Soon every child was busy making something that he or she thought would add to the beauty of our "storyland."

- Each child made a large book which contained his stories and illustrations for each story. These books were read to the principal, some of the teachers, and the kindergarten children.

- It is evident that the children were developing, throughout this activity, many valuable habits,



These pictures by first graders under the instruction of Louise Melvold and Julia McArthur illustrate "Little Black Sambo" and "Snipp, Snapp, and Snurr and the Magic Horse"

attitudes, and abilities. They also acquired knowledge which was useful to them and would lead them to wider interests.

• The outcomes of these activities are as follows:

I. Development of desirable attitudes.

1. Appreciation of the value of reading.
2. Learning to assume responsibility.
3. Learning to co-operate with the group of children.
4. Abiding by class rules.
5. Having consideration for others.
6. Learning to take criticism without resentment.
7. Acquiring respect for books.

II. Development of desirable habits.

1. Protecting clothing and school property when using paint and tools.
2. Collecting and sharing materials for construction.
3. Using initiative.
4. Planning work before undertaking it.
5. Completing work when it is once begun.
6. Taking good care of books.
7. Reading for enjoyment during leisure time.

III. Growth in abilities.

1. Ability to choose colors which harmonize.
2. Ability to use design.
3. Ability to judge materials.
4. Ability to plan and complete the plan.

5. Ability to express ideas in a group discussion.
6. Ability to think more clearly.
7. Ability to select interesting books and describe these to classmates.

IV. Development in knowledge.

1. Understanding the purpose and usage of the public library.
2. Knowledge of number facts. In *Little Black Sambo* we counted as far as 169. In our construction of fences and paper for the ground they found the need of measuring.
3. Reading—knowledge and skill through reading library books and recommending the best ones to classmates and telling about parts of stories they liked best. Appreciating a story read by a classmate from his library book. Widening interests through information of reading materials.
4. Drawing, writing and language were incidentally taught in a very happy, natural, and life-like situation, as the need for it arose.

BIBLIOGRAPHY

Little Black Sambo—*Helen Bannerman*

Karl's Wooden Horse—*Pictures by Annie Bergman*
Snipp, Snapp, and Snurr and the Magic Horse—*Maj. Lindman*

The Pet Parade—*Sickels*

Children of Holland—*Helskelt*

The Three Bears—*Pictures by Elmer and Berta Hader*

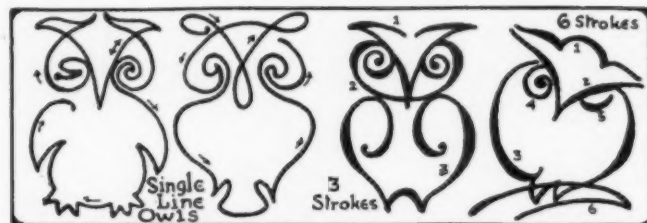


Drawings on cardboard will stand up with the aid of wooden blocks. These were made by pupils in Superior, Wisconsin, to illustrate their favorite books.

OUR "OPEN-UP" PAGES

SCHOOL ARTS
for OCTOBER 1937

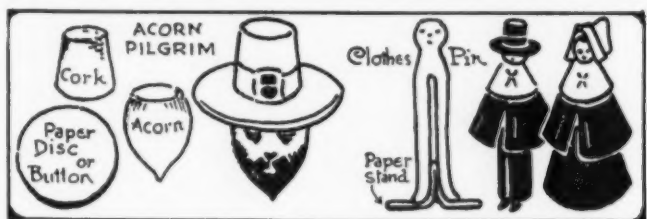
BIRDS and ANIMALS become easier subjects for the pupils to draw if they think of them in simple forms. Toward doing this suggest doing subjects in as few lines as possible. Make a game out of it. We have music games and literature games—why not art games? See who can draw the best bird using a single continuous line. Or, like the Japanese artists, see who can make the best brush drawing of an owl with the fewest strokes.



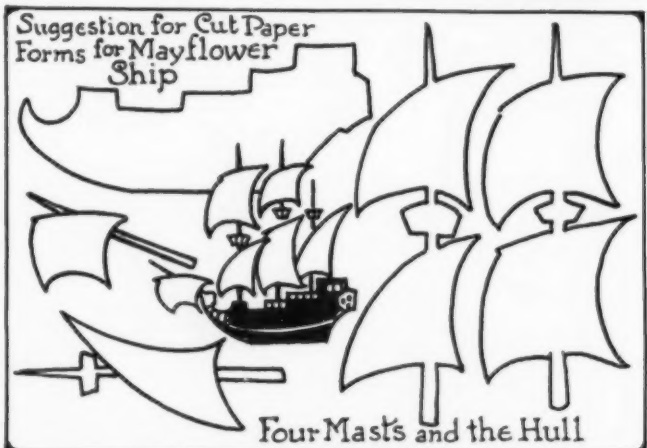
CIRCULAR FORMS, and SQUARES, or parts of geometric forms are always helpful in guiding the drawing of any subject. All artists use them. They may not put shapes down on the paper, but they think their subject out in basic shapes. The beginning student in art will progress more rapidly if he uses "blocked in" shapes at the beginning. Art growth requires easier steps for firmer progress just as any other growth or development that is worth while.



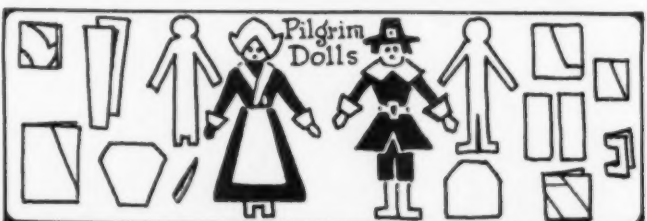
PILGRIM FIGURES present an ever interesting subject for dolls or figures for sandtable or social activity work. Many materials from many sources have been used for schoolroom purposes and very interesting results have been achieved. One of the finest developed was the clothespin Pilgrim figures invented by a bright art teacher and shown in School Arts some twelve years ago. These are sketched again in the panel opposite on this page.



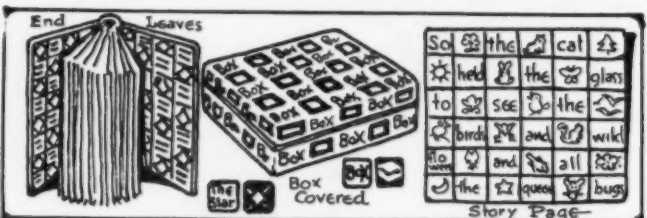
PAPER CONSTRUCTED SHIPS is a popular subject for the classroom, in that it interests the boys as well as the girls. The ships may be made of folded paper forms, or flat cut-out shapes that are kept upright by being pasted to a base. A metal bottom for the paper ship will permit it to be moved over a cardboard base by a magnet passed on the under side of the cardboard. The panel opposite suggests simplified shapes of masts, sails and hull for making a Mayflower. This same idea may be used in producing many types of water crafts for fusing art with geography, history or other subjects in the classroom. Planning a subject of this kind for history will require research for types and sizes of boats used. This is certain to develop a lot of interest and, thereby, an immense fund of information for the student on history of such periods. Boats will always be an inspiring subject to mankind.



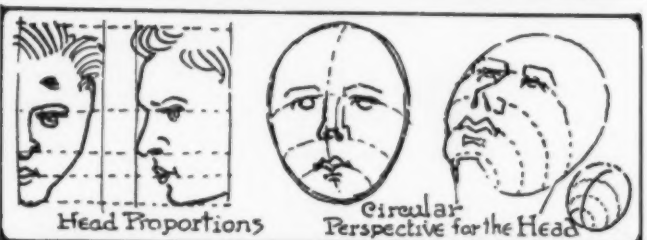
PILGRIM "CUT-OUTS" in paper has found much use in the schoolroom in connection with art study of famous paintings and for poster work. The use of scissors helps simplify the subject as the use of scissors encourages the use of the shortest distance between two points. This results in better subjects, in that only the important necessary parts are retained, thus giving greater simplicity which is a vital need for posters and good illustration.



ALL-OVER PATTERNS have served the purpose for many years as first steps in teaching design. Such repetition uses in design have created decoration in art history since the first primitive artists commenced to decorate their weapons and utensils. Saracenic, Byzantine, and Romanesque art constantly used the repeated motif. Object drawing plus lettering shown on one of our open-up pages presents a unique combination of subjects.

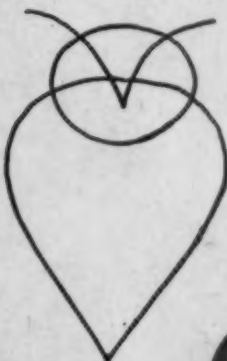


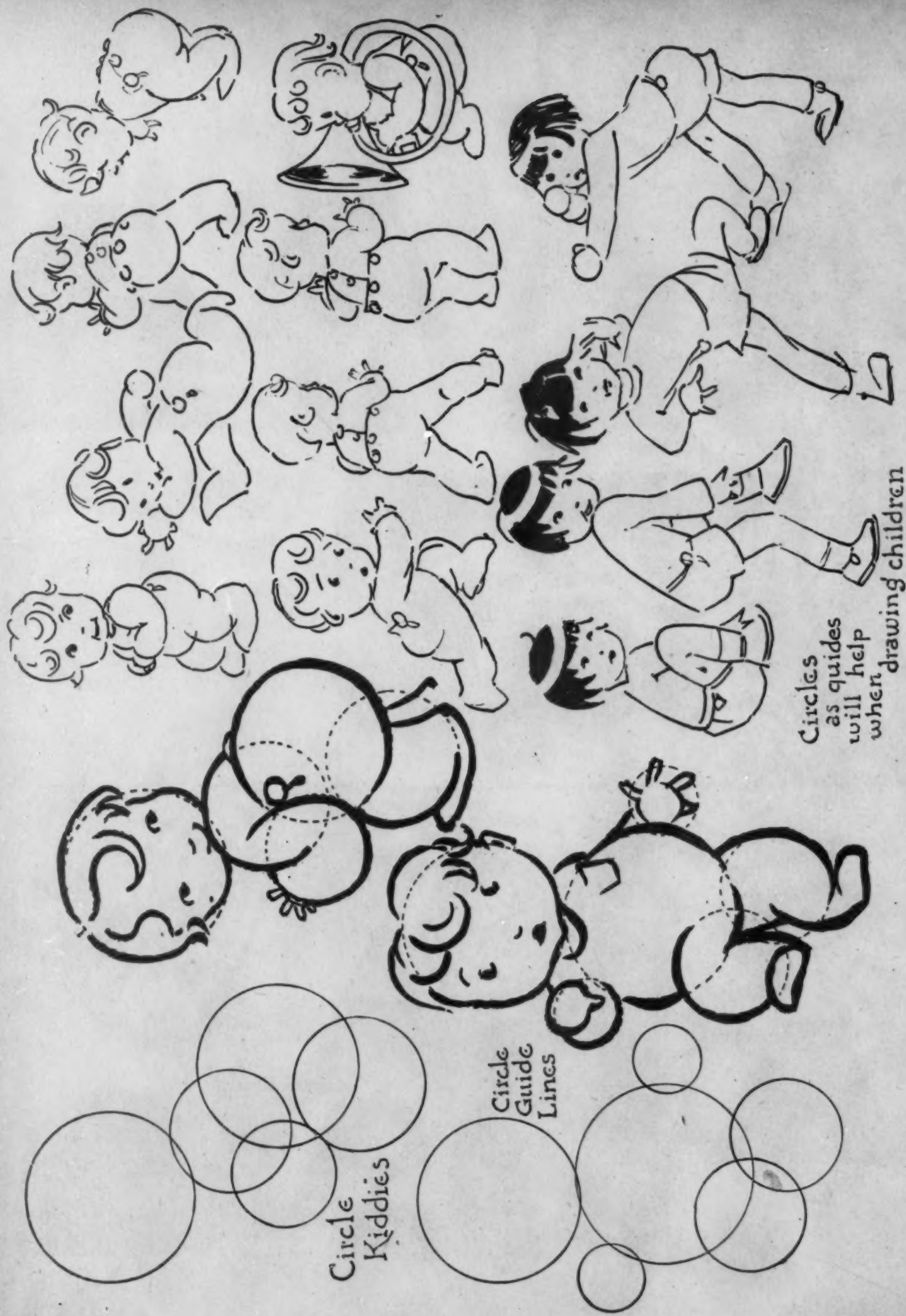
CARTOONING and HUMAN HEAD DRAWING are important related subjects. The successful cartoonist is the one who knows very well how to draw the head and figure before he commences making it "funny." A cartoon of a figure or head requires also the knowledge of how to draw it in perspective. A cow going down the road, as well as a motor truck, is in perspective. Everything pictorial is regulated by perspective. Teaching cartooning permits the art teacher to "put over" perspective to the usually disinterested boy.





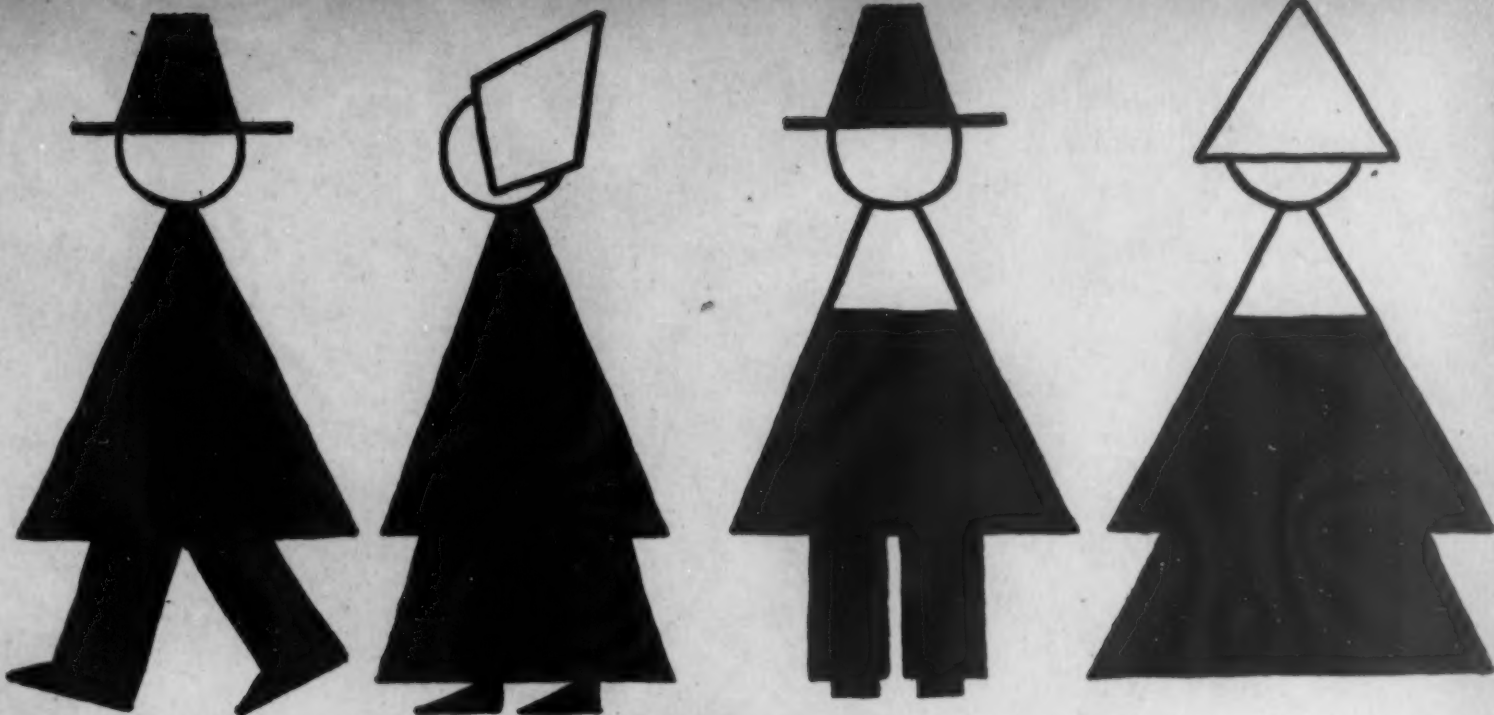
DECORATIVE OWLS
by students of
HAZEL S. WILLIAMS
Michigan City, Indiana





Circles
as guides
will help
when
drawing children

From original pencil sketches by Mark Conolly, San Francisco



PILGRIMS GOING TO CHURCH *from painting by Baughiton*

PAPER CONSTRUCTION PILGRIMS

for

SOCIAL STUDY
HISTORY or
PICTURE STUDY



Grouping from above print



MAYFLOWER LEAVING PLYMOUTH HARBOR, ENGLAND

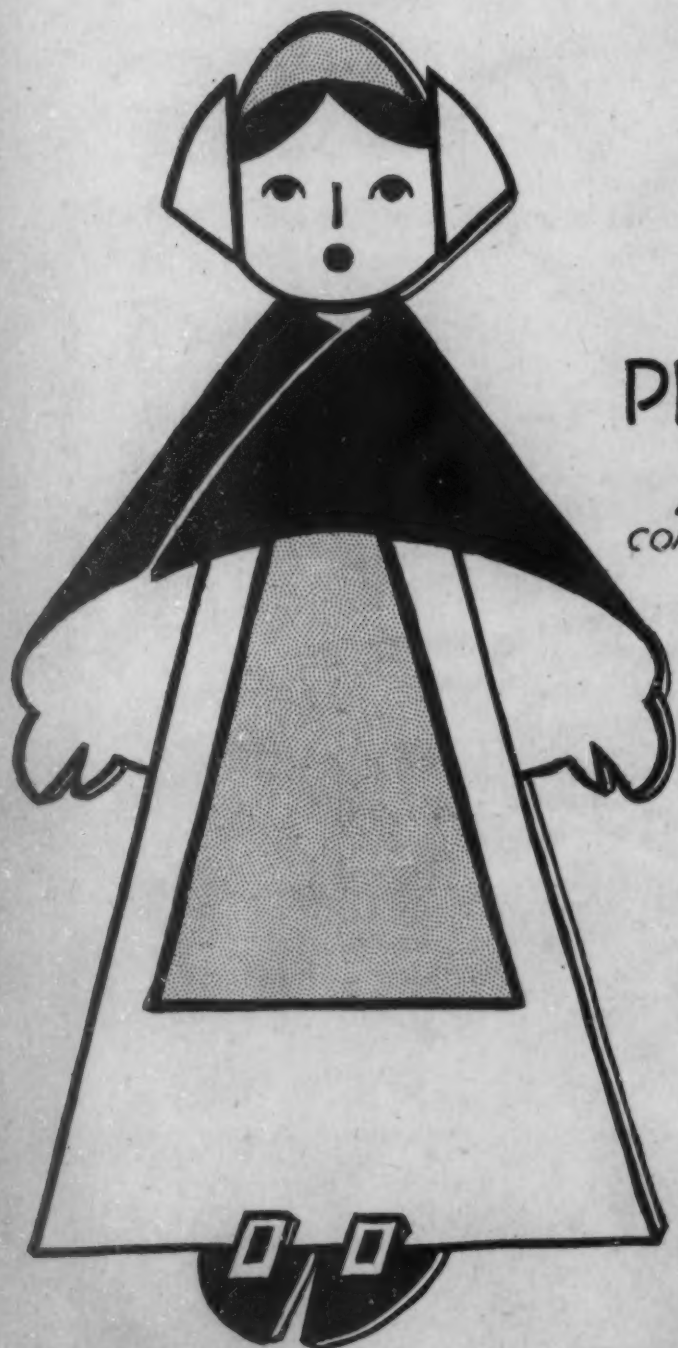


Margot Lyon
After old prints



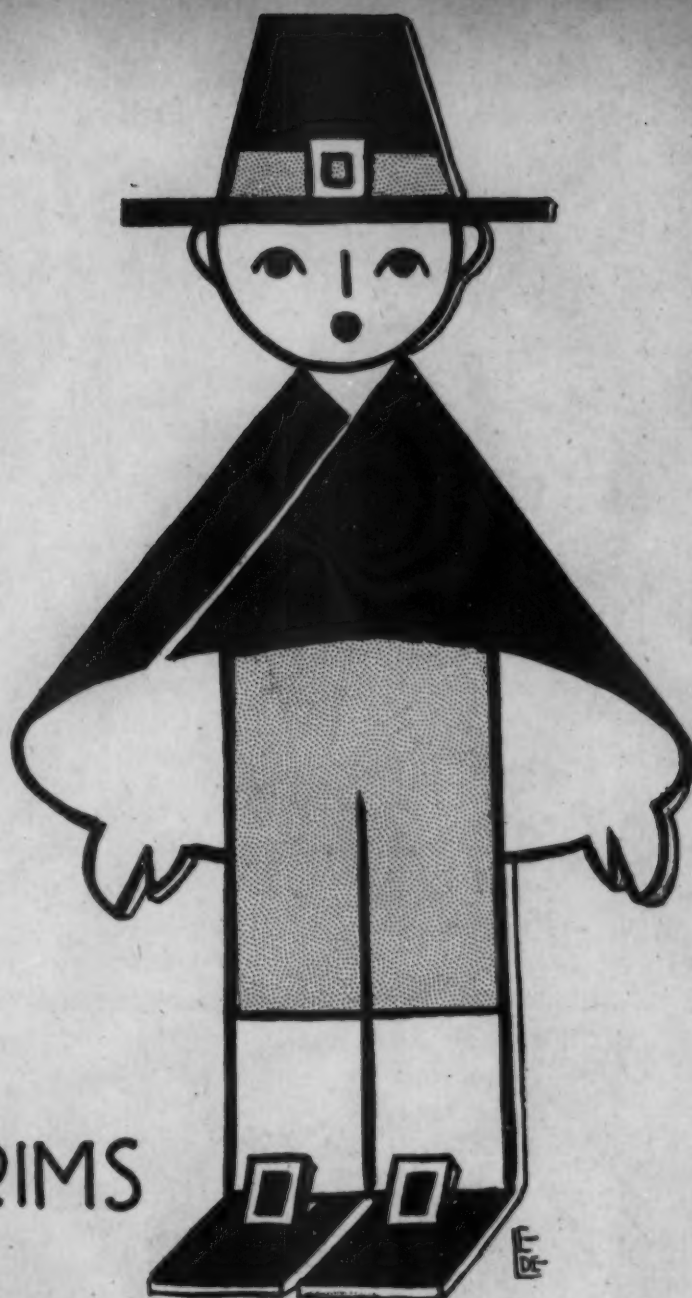
SLIT BUCKLES
ALONG DOTTED
LINES AND BEND
FORWARD-

PASTE A OVER B



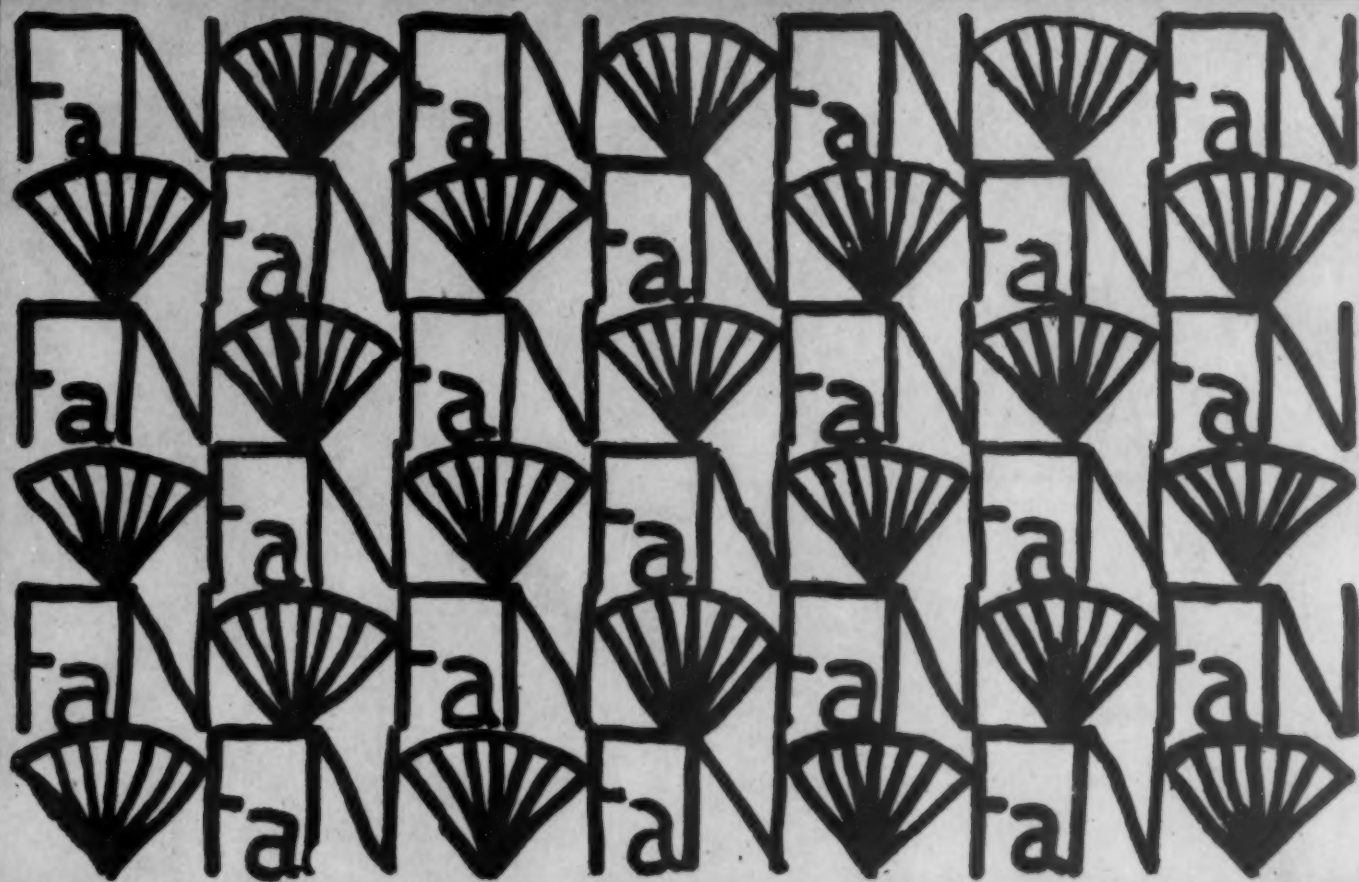
PILGRIMS

for
PAPER
CONSTRUCTION



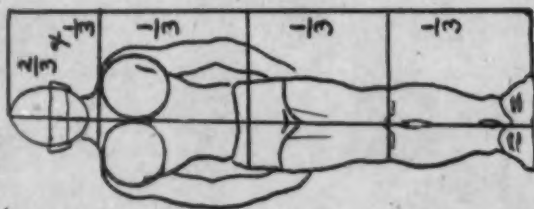
PASTE
A OVER B

SLIT BUCKLES
ALONG DOTTED
LINES AND BEND
FORWARD.



ORIGINAL LETTERING PEN DESIGNS *by* first year
high school students of Martinsville, Indiana
RUTH MILES, Art Supv.

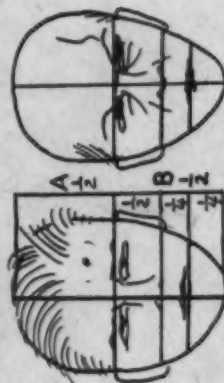
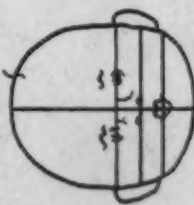
Know true proportions and then exaggerate from there. Build your house from the foundation up but don't enslave yourself to detail and accuracy. The comic comes first. Don't let anything tighten you up or stilt your expression. Remember - "Get the idea down."



The average adult stands about 7 to 8 heads high.

The man is broader at the shoulders than the woman and narrower at the hips.

The child is about 3 1/2 - 4 1/2 heads at 10 yrs. His head is large for his body and he is chubby.

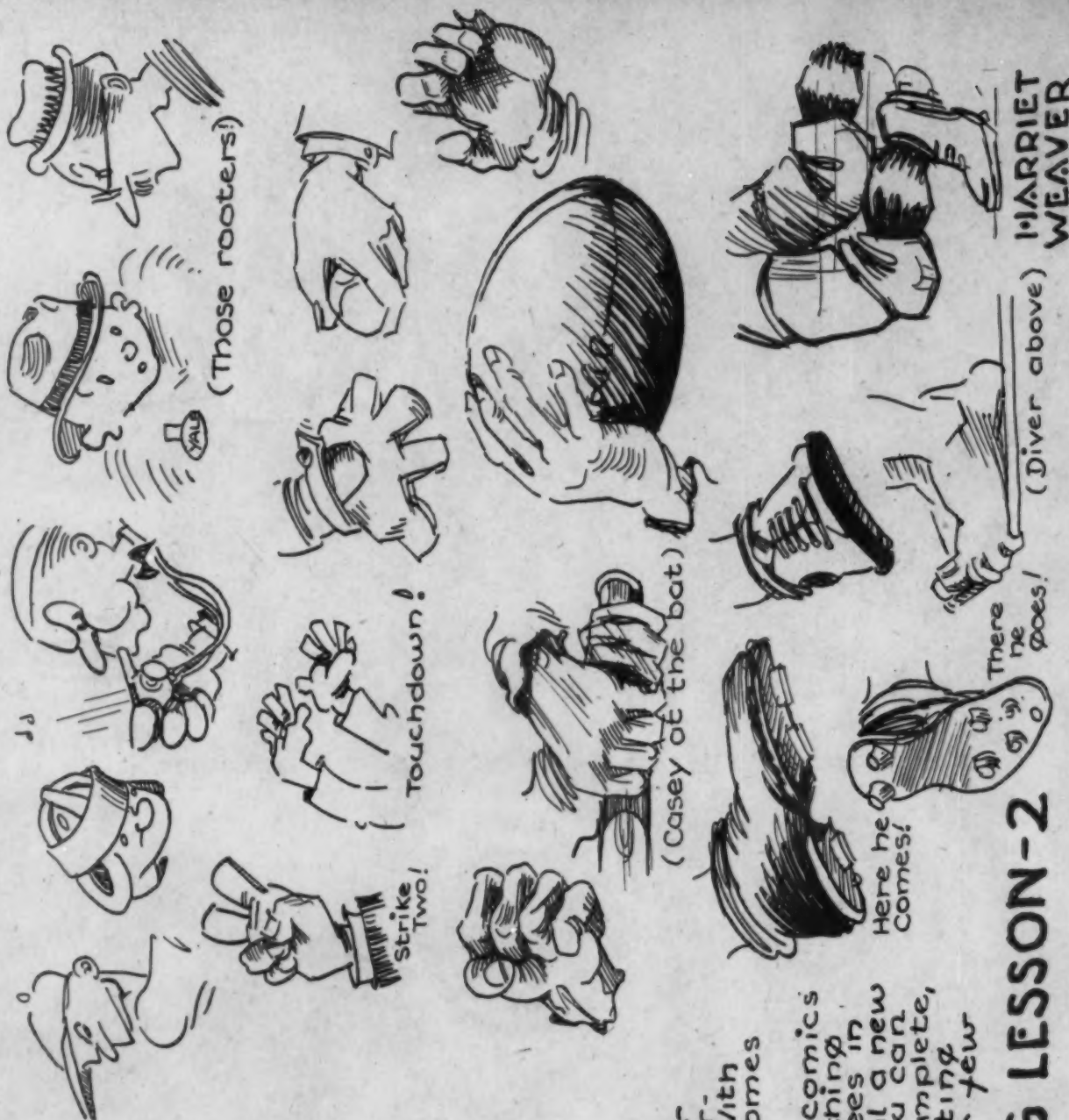


During infancy the lower half of the face is sometimes broader than the upper part and the forehead is longer in proportion. With age, the face lengthens and becomes thinner.

The fun, and good teacher of comics is the sketch-book. Get everything from safety-pins to chimpanzees in ~~sketch~~ it and bet your pal a new sketchbook that you can have yours more complete, varied, and interesting than his in another few weeks.

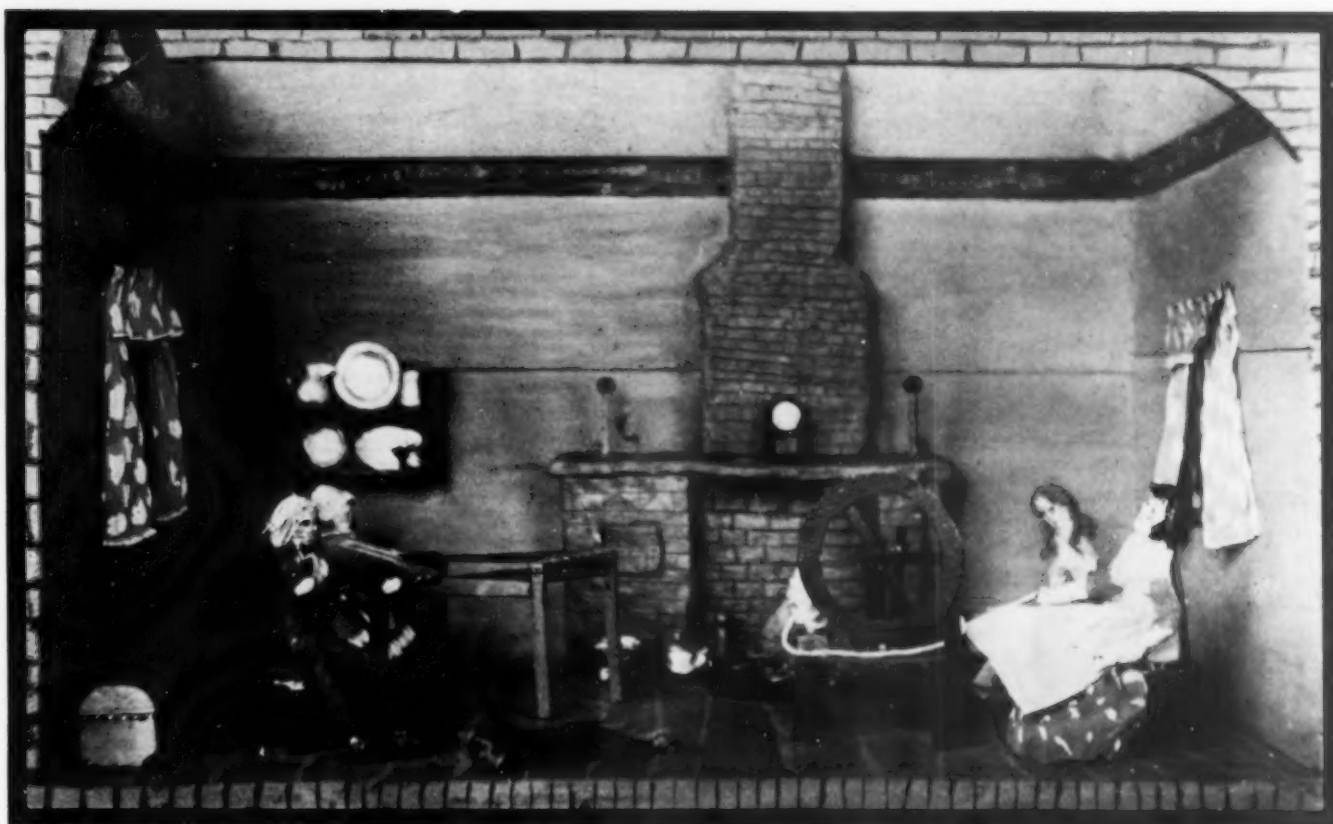


Sketch everything. Change the serious to comic. Practice printing. See comedy in everything.



CARTOONING LESSON-2

HARRIET WEAVER



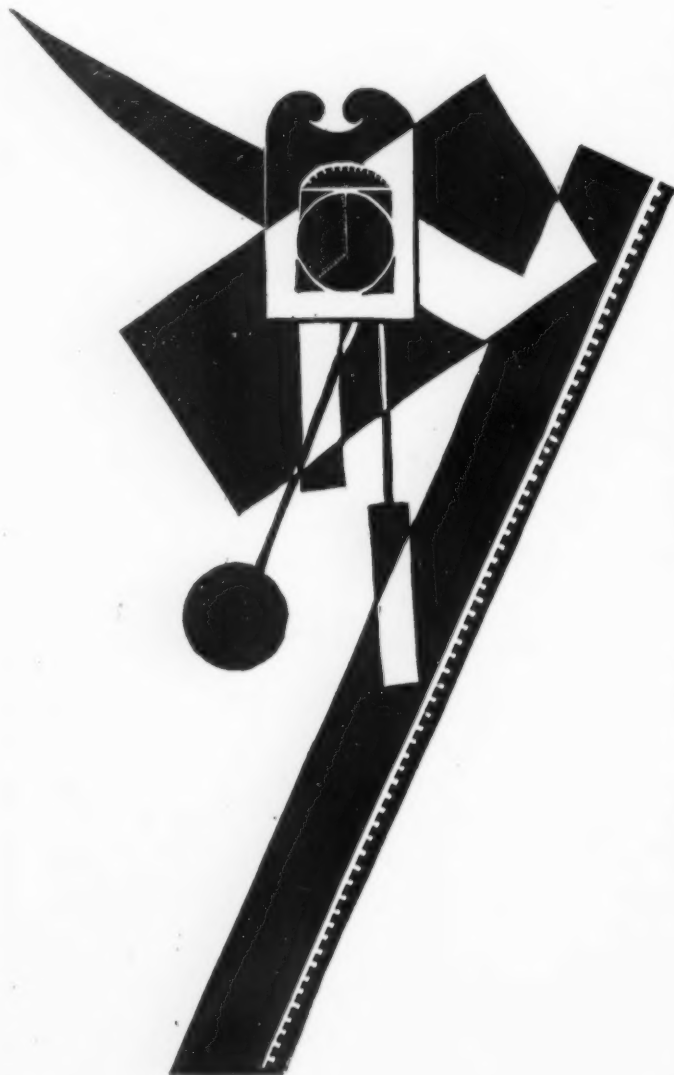
PRIZE WINNING STAGES IN BOOK WEEK CONTEST

These stages, 18 by 30 inches in size, were made by sixth and seventh graders to illustrate the books, "Wind in the Chimney" and "Jung Fu." Figures in the top illustration are made of wire and papier-mâché with yarn hair. Those below are made of wire with clay heads and bodies. They were done under the instruction of Mrs. Mabel Town and Miss Willifred Simpson, Barber School, Highland Park, Michigan.

Oct.
1937

SCHOOL ANNUAL PROBLEMS

LAWSON PENDLETON COOPER, M. A.
Head Art Department
Riverside Polytechnic High School
Riverside, California

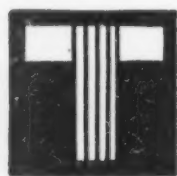


imitative work of the past had gone stale. The art work of the past had become dated just as fast as the advertising in popular magazines. I opened one old-timer printed on arty gray paper with faked uncial letters and borrowed designs of "L'Art Nouveau" period. It brought to mind the Pre-Raphaelite brotherhood, plus Arthur Wesley Dow. The class pictures, printed palely over pen-and-ink tapestries, showed young women in middy blouses and young gentlemen in stiff collars.

• "Look," I said, pointing to the most ancient example, "these silly drawings that our mothers made (our fathers would have nothing to do with art) are simply awful! They are awful not because our mothers made them, but because our mothers failed to put themselves into them. It was an age of imported masterpieces and swooning before foreign 'pieces' of art."

• "Oh," the young lady said.

• "Now do you want to make designs that will look just as silly to your children? You go and create some designs with all the zest and originality you've got in you. Do the thing that comes to you naturally. If you can't draw lovely, graceful forms that look convincing, give us something sharp, angular, swift, modern. But let your work express your own self, and then it will express your own time."



THE ART EDITOR of the Annual (modern, smartly dressed and altogether charming) was hesitating between "doing something conventional that everybody will like," and "digging in and expressing myself the best I can."

• I wanted to know what she was afraid of. "Why shouldn't you go ahead and use your originality? Why play follow the leader, and turn out something mildly pretty on the old, old pattern?" I asked.

• "Because I want to be modernistic, and people don't like it. They are used to certain kinds of things. They don't want anything—well—modern."

• "Nonsense," I told her, "they read the magazines, they go to the movies, don't they? They see modern advertising and like it, don't they? People just think they prefer time-worn themes. Show them the school annuals of a few years back and see what they say."

• I took down some old annuals from the shelf. It was amazing even to me to see how quickly the



● "Yes, but if they express our own time, won't they grow stale, just like the others?"

● "You've got me stumped there," I said. "That's something I can't answer. I suppose no age can tell for sure whether its art will last. It takes a while before a new style can be seen in its proper perspective. But that's something we can't do anything about. We have to go ahead with vigor and conviction, and let the future take care of itself."

● "O.K." she said, and she was gone from the room.

● Two days later she returned with a dozen sheets of paper full of scratches and blotches. It looked disappointing, and I could read disappointment in her face.

● "I think I better just get something to copy. I haven't any originality," she said.

● I looked at the pages, full of lines and forms that stumbled and stuttered. A good look satisfied me that her trouble was not too little to say but too much. The flow of words had come so suddnly that the result was an incoherent jumble. What she needed now was to simplify, to eliminate the superfluous, and to discover the significant.

● "Listen, young lady," I said, "I know just how you feel. You have been all fired with the creative urge, and the things that you have produced have not come up to your expectations. But you must learn right now that creation is an arduous process. Your rough sketches are full of ideas. Now let's see what we can make out of them."

● I began to point out the possible designs, to suggest how certain forms might be handled, to show how different handling would be required for different printing methods. Bit by bit her enthusiasm returned. She began to see possibilities again. It

occurred to her that linoleum blocks would be much cheaper than zinc etchings, and that they might even be better, because they would be the production of students themselves, and not of some professional artist on the staff of the engraver.

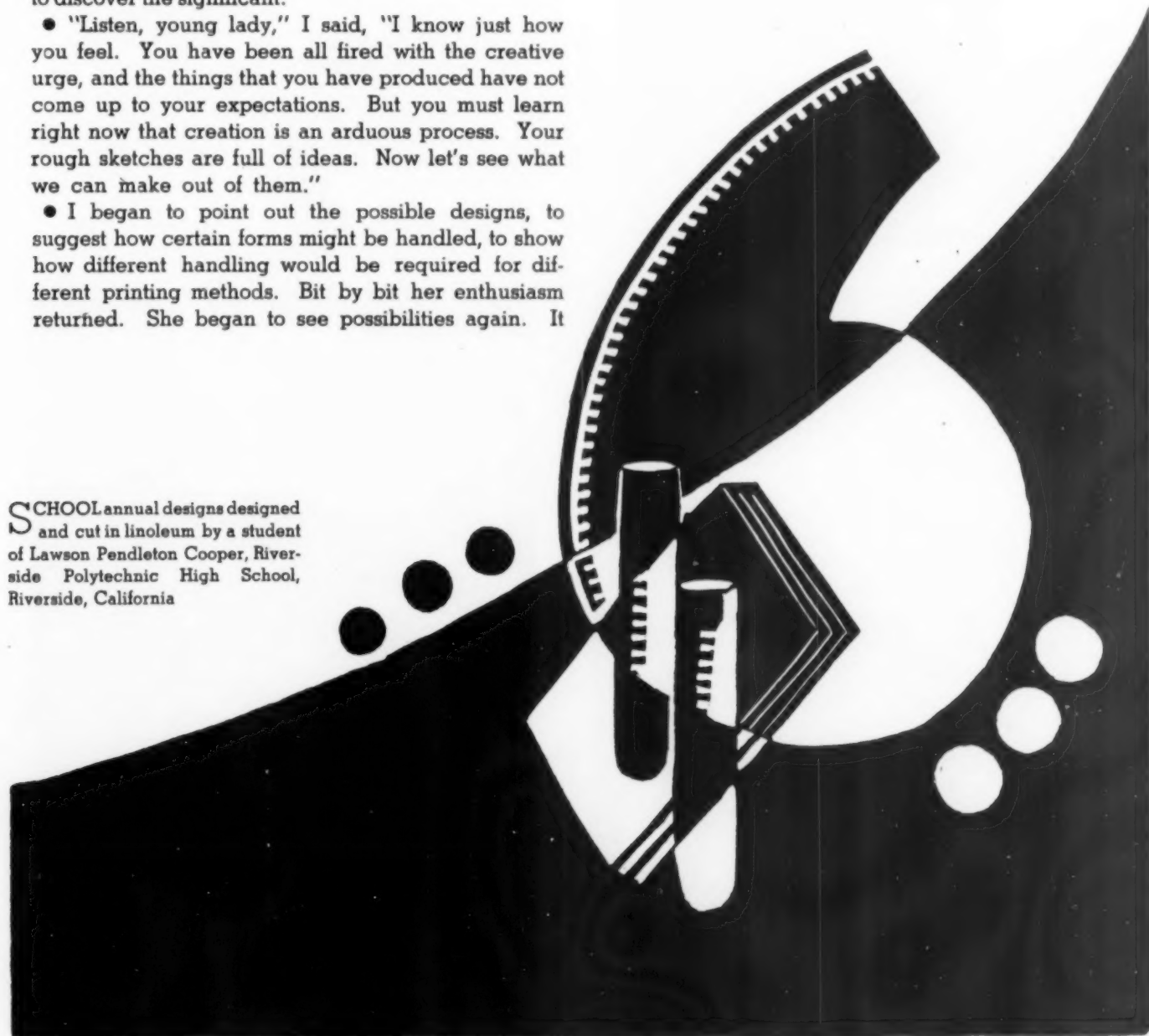
● Two weeks passed. One day I arrived on a scene that meant more disappointment. On the table were the young lady's designs, worked out now in a more careful manner. Around them a group of students had gathered. They were kidding our young lady.

● "What are they?" they asked. "Which way do you turn them? Is this the top? Don't tell me that's meant to be a Greek column? Why throw all this stuff together? Etc. Etc."

● More bitter disappointment, verging on tears.

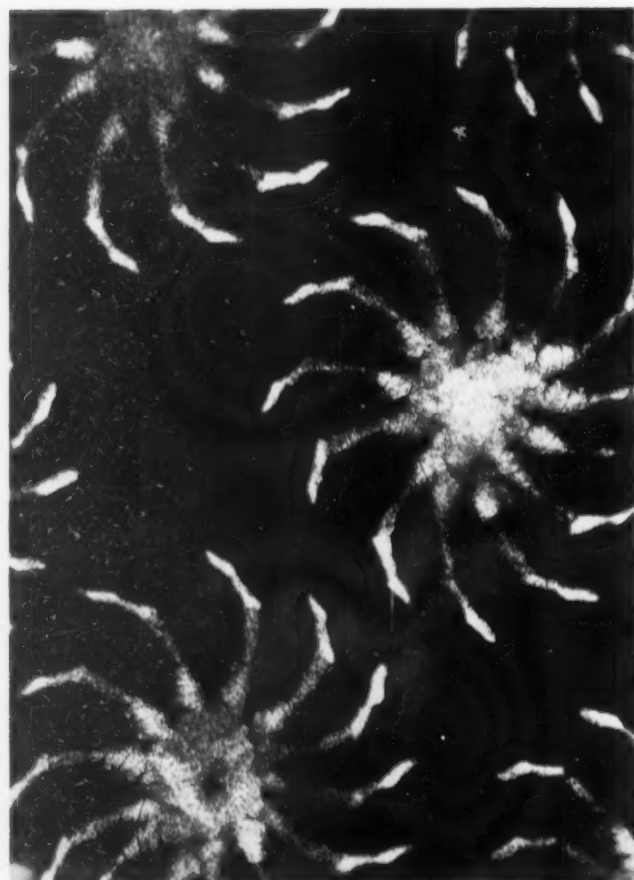
● But it was too late to stop now. The young lady, always smartly dressed and altogether charming, could never retreat once she had taken the dare. She had learned what every original creator learns, that the honest, forward looking way is not always the easy way in life, but that it has the deeper satisfaction that all pioneering gives.

SCHOOL annual designs designed
and cut in linoleum by a student
of Lawson Pendleton Cooper, River-
side Polytechnic High School,
Riverside, California

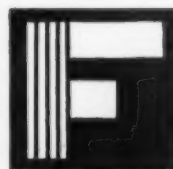


FINGERS COME FIRST

DORIS JEAN
Assistant Instructor of Art
College of the Pacific, California

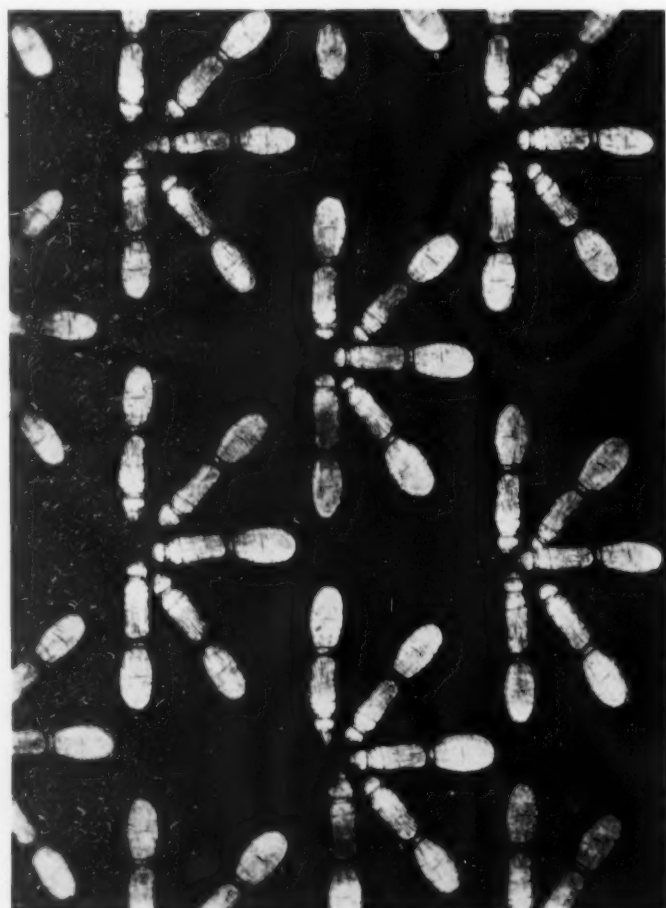


The design on the left was printed with the side of the little finger and hand.

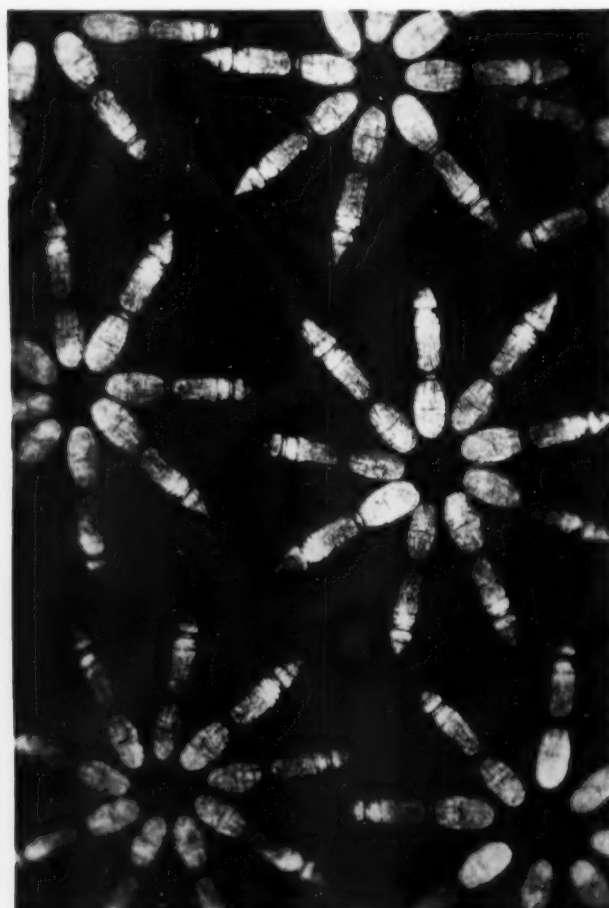


FINGER PRINTING is a very easy process. There is no need for cutting patterns. Use an oil-base block printing ink, rolled out very thinly by a brayer on a sheet of glass. Press the finger lightly in the paint and then onto the paper to be printed.

- A great variety of patterns can be obtained by using various positions of the fingers and hands. It's great fun to experiment, and certainly no two people could have exactly the same pattern.



Printed with finger tips pointed out.

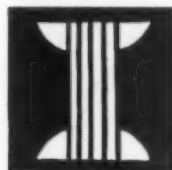


Printed with finger tips pointed in.

ARTS AND CRAFTS OF THE CONGO NATIVES

LILLIAN HASTINGS
Assistant Supervisor of Art
Minneapolis, Minnesota

INTRODUCTION



AM ATTEMPTING to aid our teachers in "enriching" the Social Studies units by giving them condensed material such as this on the arts and crafts of the peoples studied. Experimental work in characteristic crafts follows the appreciation work.

• African art has much in common with modern art in its simplicity, and abstract design-like quality. It also has much in common with child art and so can be enjoyed and understood by young children. To quote an art educator, "If one desires to imagine how the primitive artist may have gone about his task, there are many facts to assist him. In the first place, it is known that children and savages, untaught artists generally, tend naturally to draw and model in a way not wholly unlike that of the negro sculpture."



Masked dancer
of Lower Congo.

A DANCING mask from Central Belgian Congo, and on the right, from Sierra Leone. This type of art suffered greatly with the invasion of the white man because of his ridicule of the superstitious beliefs and the sculptured masks, idols and fetishes involved.





CONGO MASK

MASK from SIERRA LEONE

A. Discussion

• The peoples of many lands engage themselves in a variety of arts and handicrafts to a greater or lesser degree. In some cases these activities are very pertinent to their everyday life. In other cases they are vocational, avocational, or cultural for only a portion of the population. Of all the peoples studied in the fourth grade, the native West African is unique in the extent to which he creates and decorates the many articles he needs and uses in his everyday life, in his religious rituals and ceremonies, and in his practices of warfare. In all of his handiwork he utilizes the natural resources in his immediate environment. For this reason the crafts vary somewhat in the different regions. Wood sculpture is, however, the most important type of expression in nearly all regions.

• The importance of the aesthetic contribution which the African art offers to the world has only been realized during the last fifteen or twenty years. It has much in common with modern art in its simplicity, abstract design-like quality as contrasted to a realistic, representative type of expression. It also has much in common with child art and so can be enjoyed and understood by young children. Its naivete, spontaneity, and direct sincerity is like that of a child. It goes much farther, however, in its fine sense of design and fitness of materials used.

• Today all of the principal museums of the world have permanent exhibits of African art. Eighteen museums in the United States have African art collections, the Jan Kleykamp collection at the Chicago Field Museum being considered the finest one in our country.

• African art suffered greatly with the invasion of the white man. Ridicule of his superstitious beliefs and the sculptured idols and fetishes involved, gradually halted his creative handiwork so necessary to his religious worship and rituals.

• However, as a true appreciation of the native art arose, definite attempts were made by European artists, sponsored by government institutions, to encourage its continuance in the light of the African changing beliefs and habits of living. Gradually confidence in the real merits of his own artistic achievement has been re-established in the heart and mind of the African and he continues to create numberless articles of usefulness and beauty. In unexplored regions can still be found the purest and most untutored expression of the African native.

B. Congo Arts and Crafts

• A study of the Congo region shows a great variety in the handwork of the natives. The ease with which he can provide himself with food, shelter, and clothing allows him endless time to busy himself with his crafts. His patience in fashioning something is limitless. He may work at weaving a single piece of material for several months or spend a year or more carving a ceremonial for a tribal chief. Following are listed

some of the most important crafts, the objects made, and the native materials utilized for each.

1. Sculpture

a. Objects made:

Idols, masks, fetishes, jujus—all necessary to their religious ceremonies and worship. (The animistic beliefs predominate among the jungle folk and the favor of the supernatural forces is invoked through rituals and secret society ceremonies.)

b. Native materials utilized:

Objects are first hacked out of wood with hatchets. Knives are then used to finish sculpturing the forms. Decorative treatment employed involves the use of metals, animal skin, shells, stones, feathers, human hair, corals, vegetable fibre, paints made from native materials, and beads secured through trading.

2. Wood Carving

a. Objects made:

Stools (13 to 18 inches high), head rests (4½ to 6 inches high. To preserve elaborate coiffures while sleeping), combs, ceremonial staffs, musical instruments (fiddle, harp, harp-guitar, tom-tom), paddles, handles of many tools and weapons, goblets, cups, bowls, milk and wine vessels, spoons, boxes, vases, trays (12 inches to 3 feet in diameter).

3. Metal Work

a. Metals utilized:

Iron, copper, brass. Often used in combination with other materials, principally wood and ivory.

b. Objects made:

- (1) Weapons—Throwing knives, scalpels, daggers, spears, swords.
- (2) Masks—Wooden masks sometimes surfaced with sheet copper or brass.
- (3) Jewelry—Necklets, collars, bracelets, earrings, nose rings, etc.
- (4) Tools and Utensils—Parts of hoes, gong hammers, ceremonial axes, knives, trays.

4. Ivory Sculpture and Engraving

a. Animal tusks utilized.

b. Objects made:

Masks, small heads, amulets, pendants, bracelets, sceptres, vases, spoons, trumpets, and horns.

5. Weaving Crafts

a. Discussion

All weaving utilizes native materials such as bark, fibres, palm tree fibre, split mid-ribs of palm leaflets, grasses, cane from split bamboo. In the northern areas a cotton cloth is made from threads spun from a native plant. Each

Continued on page 7-a



MASK from SIERRA LEONE

CONGO MASK



Administration



Organizations

THESE photographed soap carvings were used for division pages in the school annual by students at the Washington High School, St. Paul, Minnesota. Bessie L. Mulholland, Art Instructor; Lillian G. Swan, Art Director.

This popular type of illustration affords an excellent class lesson involving knowledge of the third dimension, composition, and lights and darks.





61

School Arts
October 1937

WIND ETCHED SAND

Wind Gods finger
paint rhythmic,
radiating ripples
on an ocean of
sand

HONORABLE MENTION
PHOTOGRAPH
FAR WESTERN 1937
PHOTOGRAPHIC SALON
BY E. W. BLEW, A.R.P.S.
WHITTIER, CALIFORNIA



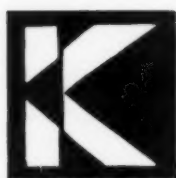
Two block prints, each with a dominating color note thereby simplifying the number of blocks needed and simplifying the printing. Linoleum and wood blocks are becoming much used for book and school annual illustrations and color prints make special inserts

COURTESY OF THE DAVIS PRESS, INC.,
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CREATIVE ART IN THE KINDERGARTEN

REGINA TEIGEN
Supervisor of Art
Sioux Falls, South Dakota



KINDERGARTEN is the place where our teaching of Art begins—art to effect the manner in which the little child lives his daily life; it furnishes a plan and foundation upon which his future life is based. We have no prescribed outline, but a general objective and aim with some attention to methods that will develop the means of expression in accordance with the child's mental development.

- This requires a knowledge of art principles, skill, and a clear understanding of the child's mental and physical make-up, on the part of the teacher. She must possess the power to encourage free and joyous expression of the innermost thoughts and feelings of the little beginner.

- To bring this about, the kindergarten teachers meet with the art supervisor several times each semester for conference and comparison of work done in their respective classes.

- These exhibits show the kindergarteners' expressions from his point of view depicting his activities, ideas and experiences as he lives his daily life. The illustration at the top of the page was selected from these exhibits.

- Before painting, modeling has proven a great help in manipulation. Frequent opportunities are given for free expression in soft clay—playing with it, feeling its soft forms and gradually changing these solid masses into recognizable objects, of which pet animals are most popular. Often whole stories are modeled, each child taking certain objects. When ready the objects are so placed and arranged on floors or tables that a complete story is told. After this kind of period, as well as in painting, the pupils discuss results and plan the arrangement and placing, choose the best work and exchange opinions, in this way becoming accustomed to giving and receiving criticism in the proper spirit. Congenial and happy co-operation results. Opportunities for making choices and decisions are given.

- The average child of this age is just as capable to carry on projects that involve imagination, creative ability and discrimination as older pupils, if the work is done in a play spirit and within his sphere of activity—if he thoroughly appreciates and enjoys his activity.

- The work must be large. To conform to the child's stage of powers of co-ordination, materials and mediums must be suitable. The following materials were used in our classes: papers at least 12 x 18 or 18 x 24 inches in size; large wash brushes; clay, when used, not smaller than half pound or pound; tempera; large chalk; large crayons, etc. Most kindergarten tables are large enough for papers of this size, but where small desks are still used we thumbtack the papers to the linoleum floors. This has proven especially fine for chalk and tempera paintings, as the papers stay in place without being held by the hand, which often causes smudging, spotting or spilling of paint.

- Other classes have enjoyed working on large papers pasted to the blackboards (a tiny bit of paste in each corner of the paper is sufficient to hold it), while still others thumbtack the papers to linoleum bulletin boards.

- Of course, to the kindergarten child it is all fun and a happy way of expressing himself. The teacher must plan and direct in such a way that art is a natural ingredient, raising the standard of all activities whether done by the whole class or individually. She must keep in mind essential steps: first, the idea to be expressed must function, that is, have a place or purpose in the child's life; second, the idea, real or imaginary, must be visualized as a whole in the child's mind; third, there must be a happy, joyous desire to express that idea. She must "set the stage" so her pupils may have school days of pure joy and satisfying creative experiences. These experiences will bring about inner growth and ability to the child to meet new experiences in his own way.

PINOCCHIO INVADES THE ART CLASS

RUTH DANKENBRING

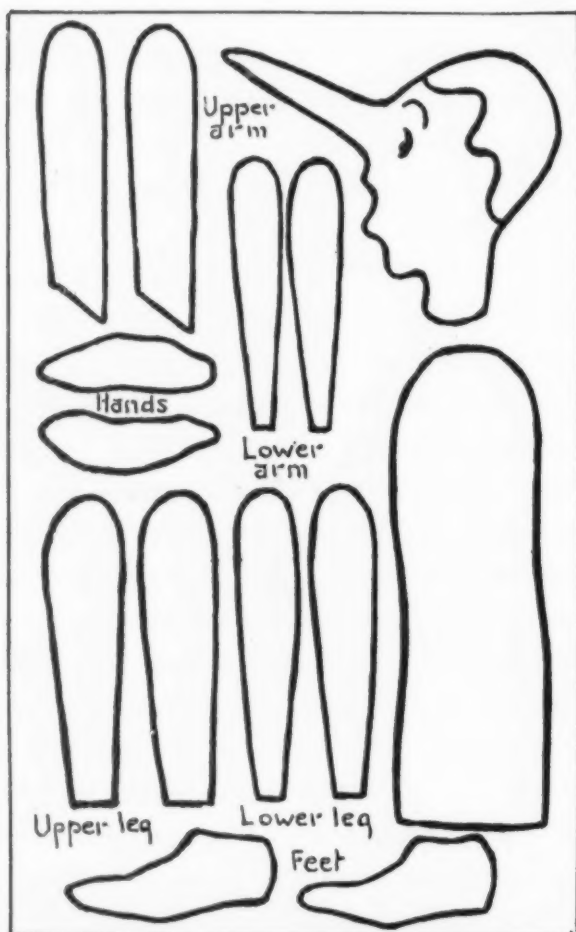
Third Grade Teacher in Washington School
Twin Falls, Idaho

BOOK Week again! How should the Third Grade Art Class observe the occasion? Posters, booklets, drawings, all were more or less outworn projects.

• But the Third Grade had not outworn Pinocchio. Pinocchio, the prime favorite, was at the moment as alive as any of the forty pupils in that room, for "Teacher" was reading that beloved book during library period.

• And so it happened that Pinocchio furnished inspiration for the Book Week activity, in art lessons that combined figure study, costuming, cut paper work, pasting, and posters; and giving opportunity for originality, besides proving a fascinating joy to forty small hearts. Posters again, to be sure, but what posters!

• "Teacher" deviated from approved procedure a bit by furnishing patterns for the first step, for two reasons—to launch the activity with a minimum of discouragement and a maximum of enjoyment for small pupils; and to establish a size relationship for the figure study element.



• Thus, the lessons proceeded with the following steps:

• 1. The children cut out the parts of the hectographed Pinocchio figures.

• 2. They experimented with these parts by laying them in different poses, until each child found a pose which he thought sufficiently in keeping with the character of Pinocchio, and which "Teacher" approved for accuracy.

• 3. Each child pasted the parts of his figure together in this pose.

• 4. Costumes were cut free-hand from colored paper to fit the figures, the story book being consulted for pictures.

• 5. A poster background was planned and made.

• 6. The Pinocchio figure, all dressed, was pasted on the poster background.

• When these posters were displayed on the bulletin boards, the joy of the little pupils could hardly be described, for here was the incorrigible Pinocchio in forty different antics, each suggestive of endless fun. And who could say that the lessons involved were not purposeful!



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ARTS AND CRAFTS OF THE CONGO NATIVES

(Continued from page 59)

weaver makes his own loom and shuttles. The women work on looms similar to those used by the Navajo Indians, making pieces approximately twenty-four inches wide. The men work on looms with a crude foot treadle. Theirs is a continuous warp loom and weaves narrow strips six to eight inches wide and many feet long. These are sewed together for ceremonial robes. All dyes are made from native materials such as ferruginous soil, plant, and animal matter. The colors are soft in tone and rich in color quality, and are lasting even in the intense sun. Reds, brown, blues, and indigo violet, with white and black, are colors commonly used. The importance of cheap cottons in the trade centers has resulted in a falling off in the hand woven cotton materials. In other cases, imported dyed threads have been used in native weaving. Such material is not as satisfactory as that made from native dyed materials, due to the inferiority of the commercial dyes.

b. Textiles

- (1) Bark cloth. This is made in small pieces from bark fibre and these are sewed together for women's ceremonial dress.
- (2) Tufted or pile cloth. Woven from coco-palm fibre. Grass fibre is inserted into parts of the design later and the ends are clipped leaving a tufted effect in these parts.
- (3) Cotton cloths. Designs are woven into the cotton materials. Often additional embroidered effects are added later. Plain materials are often stamped in colors or decorated with tie-and-dye design.

c. Other weaving crafts:

- (1) Floor mats woven from grass fibre.
- (2) Hats woven from palm fibre.
- (3) Trays or sieves. Grass fibres interwoven and fastened to wooden rim.

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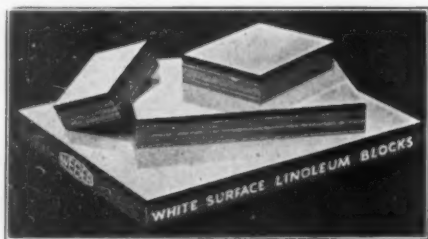
Colour Card on Application

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New York, N. Y.

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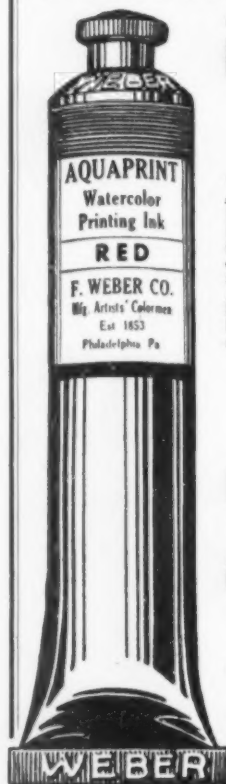


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(4) Wattle fencing—Cane strips bound together with fibre.

(5) Door screens—Cane interwoven with use of fibre binding.

C. Characteristics of African Design

● There is always a feeling for the material evident in African art. A fitness of design treatment is ever present. His inborn desire to decorate what he makes seems to guide him in his expression, and the result is generally pleasing and often beautiful.

1. Motifs predominant:

The design motifs used in the ornamentation of all of these crafts have much in common with all primitive art. Abstract geometric lines and forms predominate. The triangle, circle, semi-circle, square, spiral, and slight modifications of these forms are used repeatedly with a continuous line design based on the zig-zag, half circle, or spiral motifs. The love of continuous line movement and repetition of form creates an effect of simple enrichment that is at once alive and dynamic. Occasionally but not often, animal, bird, or human forms are used as design motifs. If used they are simple and design-like.

2. Design principles exemplified:

- Principal rhythm—There is always a principal dynamic rhythm. Repetition of forms and lines produce this.
- Subordination—Lesser rhythms subordinate themselves to the main rhythm.
- Variety—While there is much repetition of line and form, there is also a disregard for symmetry and variety is achieved through many means: reversal of form or line, difference in width of lines or contour of form, introduction of opposing lines, different or alternate colors used in same unit repeat are some of the means employed.
- Space filling—Space is always filled without giving a feeling of crowding.
- Emotional quality—African design expresses joy, play, spontaneity, strength, and virility.

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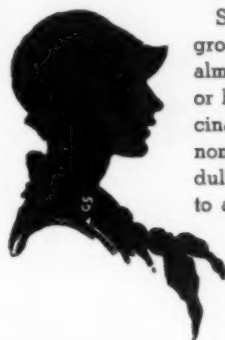
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Doorways to Living



Sometimes it is hard for grown people to realize that almost anything a child sees or hears is both new and fascinating to the child. Phenomena that have become dull, or at least unstimulating to adults, are rife with possibilities to the mind of any normal youngster. Because grown people often forget that fact, they sometimes inadvertently

shut doors in the child's life which, if left ajar, or opened a little wide, might lead children into valuable fields of activity and information.

Juliette Gordon Low, who founded the Girl Scouts in the United States in 1912, not only realized that girls should find such entrance-ways into fuller living, but that the Girl Scout movement which she had seen functioning in England could help them immeasurably to do it. In the twenty-five years since the founding, the energies of the Girl Scout movement have been directed toward this task, to bring to girls a true realization of the possibilities within themselves, and in the world that surrounds them.

Today there is hardly a subject in which a girl could be interested which would not be deepened and broadened for her by Girl Scouting. Does the girl like birds? What new opportunities for study open up on hikes and camping trips with interested leaders and companions! Does she like to cook? In Girl Scouting there are opportunities to cook anything from a five-course meal for a father-daughter supper, to a flapjack on a tin can stove at a hiking-picnic. Is she interested in sailing? in folk-lore, in dancing, in puppets, in home-making? Any and all of these fields she may explore to her heart's desire in Girl Scouting. Each may be the doorway through which she enters upon a life vocation or avocation. All of them will at the very least add to her interest in the world she lives in.

Important as the Girl Scouts feel this individual development of the child to be, they feel that of equal importance is the fact that the individual development is carried on, in Girl Scouting, in the company of other girls. They feel that to become a well-balanced woman a girl must not only have resources and interests within herself, but that she should be adjusted to the manifold demands that living makes upon any human being in a world of people. If the adjustments are made by the little girl, if she learns early how profitable and happy co-operative work and play with other children is, her chances of leading a well-rounded later life are virtually assured. The group itself becomes a doorway to satisfactory living, and perhaps the most important one.

In twenty-five years the Girl Scouts have learned much. They have modified and amplified their program to suit the growing needs of the girls and their environments. But the basis for all past and future work is the opening of these doors—to hobbies, skills, simple companionships, homemaking, the outdoors, and to healthy, active minds and bodies—for the thousands of girls who have been, are, or will be Girl Scouts.

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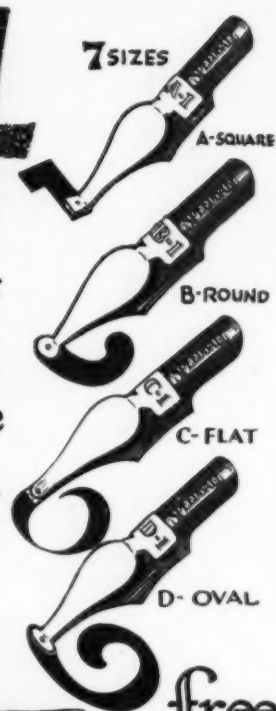
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Now is the Time to think of



...by the Editor

The art material "Aqua Pastel" credited to Devco Company in September *School Arts*, really belongs to the list of fine art materials put out by F. Weber & Co. We apologize for this mistake on our part. American art teachers are fortunate in having so many laboratories and experts in pigments constantly alert to introduce new schoolroom art materials for their use. I know the new Malfa oil paints announced by F. Weber Company are to be relied upon for color and permanency, for some years ago when I needed permanent dry color for color etching prints, I found the F. Weber colors to be the finest securable.

The Metropolitan Museum of Art, New York, again presents its program of lectures for 1937-1938, covering the months of October through January. With it is a statement of the Museum's educational activities for the year. The free courses and gallery talks have attracted a constantly increasing number of adult students during the past three years of an expanded program. Just to mention one feature, there will be offered (turn to page 11-a)

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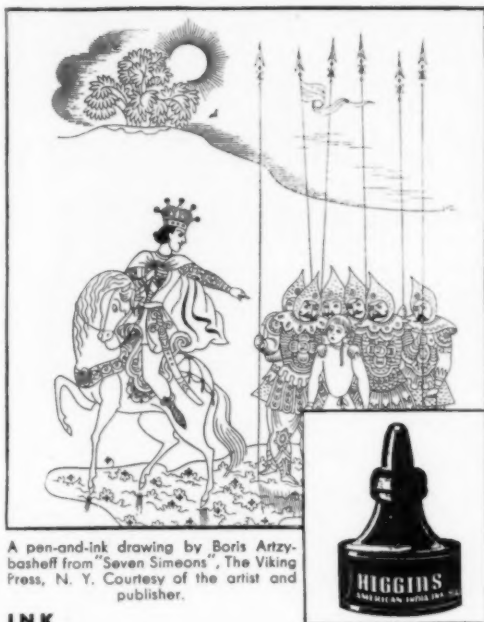
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Summer School Advertising



A pen-and-ink drawing by Boris Artzybasheff from "Seven Simeons", The Viking Press, N. Y. Courtesy of the artist and publisher.

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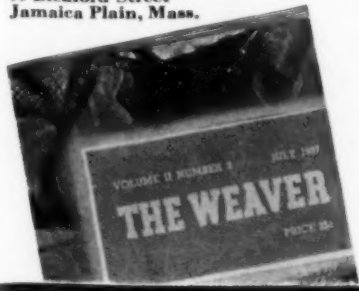
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a new course on the development of furniture styles. This will come on Saturday mornings. The best thing to do is ask for the program book and all details; the services offered by the Metropolitan are worthy of a great patronage. Write to the Museum, or ask School Arts for O-1.

Fellowcrafters, Inc., an organization constantly seeking new and practical crafts for use in the classroom and for leisure time hobbies at home, have just published a couple of pamphlets describing and illustrating two of their popular crafts. "Metal Tooling" is one and "Silk Screen Process Printing" is the other. It is quite remarkable what fine results may be obtained with few tools and inexpensive equipment by following the simple directions given in these valuable publications. These pamphlets cost 25 cents for the first mentioned and 15 cents for the other. They are worth it. Ask for O-2a or O-2b, enclosing price and the usual 3-cent stamp.

One of the most alluring "shops" visited by the advertising solicitor for *School Arts* is the Cambridge, Massachusetts, headquarters of Art-Craft Industries. Here are on display the most beautiful examples of featherstitch tapestry, net weaving, and every conceivable character of Art Craft done with yarns. An hour spent in this "shop" will give any teacher ideas for industrial art to last a lifetime.

Right now featherstitch tapestry has everybody excited. This remarkable all-over tapestry, unbelievably rapid and simple and with all the charm of petit point, is used for making pillow tops, chair seats and backs, footstool and bench covers, table runners, wall hangers, bags, fireplace screens, and other home decorations.

The educational advantages of this fascinating industry are so apparent, little need be said about it. A letter to Mr. Hartshorne, or to *School Arts*, will bring all information necessary to secure the material—wool yarns, needles, designs, and instruction sheets; also a chart telling how to combine yarn and net colors.

If you happen to live within a hundred miles of Cambridge—or a thousand for that matter—it will be time and gas well spent in visiting the Art-Craft Industries, just in the shadow of Harvard and the home of Longfellow.

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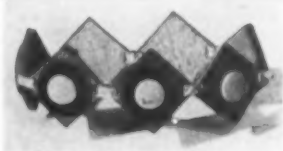
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OCTOBER 1937

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